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## **Creative Vitality Index: State of Utah 2006 Update**

# **WESTAF**

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## **Executive Summary: The Creative Vitality Index (CVI)**

### **Introduction**

This document is the technical report for the calendar year 2006 Creative Vitality Index (CVI) study for Utah. The report presents the key data sets used in the development of Utah's 2006 Index. It also contains background information on the Index including a brief history of the development of the Index; a summary of the core assumptions underlying the architecture of the Index; and a review of the cultural policy environment in which the CVI was established.

### **The CVI Defined**

The Creative Vitality Index (CVI) is an annual measure of the economic health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises, and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, and annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the economic vitality of an area's arts-oriented economy. The Index is the result of research that was designed to develop a more inclusive and robust diagnostic tool related to the economic dimensions of the arts elements of the creative economy.

### **Definition of an Index**

An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon. It provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based.

### **Centered on the Arts**

The Index is centered on creative vitality related to the arts as they are broadly defined, and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as science museums, botanical gardens, and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

### **Index Data Streams**

The CVI draws data from four major sources: the Utah Office of Employment Security, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas.

### **Index Components**

The Index has two major components, referred to here as sub-indexes. Each of these sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community-Participation Sub-Index" which contains seven community participation indicators. The weighted indicators are: nonprofit arts organization income, nonprofit "arts-active" organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, motion picture attendance, and museum and

art gallery sales. A forty percent weighting has been assigned to the “Occupational Sub Index” that captures the incidence of jobs in the creative sector. The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

### **Geographic Boundaries**

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building blocks for the CVI are Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. For the purposes of this study, the CVI is focused on only one part of a Workforce Development Area. However, because WDAs are composed from blocks of counties, it is relatively easy to extract information about one county in particular.

### **The Relationship of the CVI to Economic Impact Studies**

Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

### **Making Use of the Creative Vitality Index**

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index can be used for the following purposes: 1) As a way to define the parameters of a locality’s creative economy; 2) As a means of educating the community at large concerning the components and dynamics of the creative economy; 3) As a source of information for arts advocacy messaging; 4) To call the attention of the public to significant changes in the creative economy ecosystem; 5) To underscore the economic relationships between the for-profit sector and the nonprofit sector; and 6) As a tool to benchmark the status of a local creative economy and as a means to diagnose weaknesses in that economy.

### **Findings**

The nationwide aggregate Index value is “1,” thus Index values greater than one reflect a creative economy more vibrant than the national average. The 2006 index value for the State of Utah was 0.85, a significant increase over last year’s index score of .68. The Salt Lake WDA again had the next highest regional index, and showed a large index gain from .98 to 1.26. The Cache County WDA also had a relatively high index value of .84 and significant gains were shown in the Provo-Orem and Ogden-Clearfield WDAs.

## Introduction

This report presents the key data sets used in the development of Utah's 2005 Index. It also contains background information on the Index including a brief history of the development of the Index; a summary of the core assumptions underlying the architecture of the Index; and a review of the cultural policy environment in which the CVI was established.

This report is rooted in research that was commissioned by the Washington State Arts Commission and Seattle's Office of Arts & Cultural Affairs in 2004. Their intent in sponsoring the initial research project was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy and to expand the array of advocacy tools available to the arts.

### Definition of an Index

In discussions regarding their needs, the project sponsors, in consultation with others, determined that they were seeking to develop a mechanism that could summarize and track the economic dimensions of the arts across a wide array of activities. The project sponsors concluded that what they would develop was an index. An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon and provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based. These data are weighted to reflect the complex relationships of the components under study.

### The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, annually maintained data sets that have been determined, through research and analysis, to serve as indicators of the vitality of an area's arts-oriented economy. The Index is set on a geographic framework and can be reported for a nation, state, county, city, or special district.

The Index is centered on creative vitality related to the arts as it is broadly defined and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as history museums, science museums, natural history museums, botanical gardens, and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

### The Cultural Policy Context for the Development of the CVI

The CVI was developed to help public sector arts agencies more overtly communicate that their work embraces a much larger segment of creative economic activity than had

previously been thought to be the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or significantly expanded, the primary focus of the entities was on the expansion of the supply and quality of primarily nonprofit-based arts activities. These entities made great progress in this area of focus; there are arts organizations across the country of all types, sizes, scopes, and quality that offer a broad menu of arts activities. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they now envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of nonprofit-sourced arts opportunities. The CVI reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the *creative sector*.

### **The Economic Development Context for the Development of the CVI**

The CVI grew out of a conversation about whether or not to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the definition of creative economy and the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The public value work articulated by Mark Moore also played a role in the development of the CVI. That work helped the public sector component of the nonprofit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was that the CVI was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the nonprofit arts and that the public sector arts agency needs to ensure that such choice is available.

### **The Relationship of the CVI to Economic Impact Studies**

Although it evolved from a discussion of whether to commission an economic impact study, the CVI is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of

the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose of defining the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending--and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts and culture as a component of the overall economic activity of an area. Often, community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts-and-culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI is about exploring a complex set of relationships and tracking changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies, but can be a complement to them.

### **Making Use of the Creative Vitality Index**

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index has the following major uses:

- As a definitional tool, the Index can be used to call attention to and educate the community at-large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic impact studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.
- The Index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the Index to do some of the following:

--Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

--Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.

--Advocate for improvements to the allocation of resources or the creation of policies that will increase the Index numbers through the expansion of the role of a creative economy in a region.

- The Index can serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.
- The Index can be used to benchmark an area of endeavor and lay the groundwork for the improvement of one or more aspects of the creative economy. The Index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the Index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

The research team that designed the Index cautions against using it solely as a tool for cross-community comparison. The CVI reports on the relative health of an area's creative economy; however, it was not designed to serve as a comparative absolute. The Index has greater utility as a measure of each community's creative vitality and is more valuable as a self-set benchmark than as a cross-community evaluative measure.

## **The Creative Vitality Index: Method of Development**

Following is a summary of the key sources of data and the methods used in the development of the Creative Vitality Index. Also noted are the assumptions used in the process of weighting the factors included in the Index.

### **Initial Parameters for the Index Design**

When the CVI was initially conceptualized, certain parameters were established that affected its structure. One was to ensure that the Index could be updated on an annual basis in a cost-effective manner. The second was to ensure that the scope of the Index was broad enough to capture the core elements of the creative economy, yet not be so

broad as to be considered aggressively inclusive. Finally, the Index needed to be constructed in a manner that would make it credible to experts as well as the public.

Early in the planning of the Index, a decision was made to identify and utilize existing data streams. Doing so provided the project with a low-cost means of securing in-depth data of high quality. These data streams were considered to be more accurate and reliable than what could affordably be collected by the project sponsors on an annual basis. In addition, conducting an annual series of surveys to obtain the data was not considered cost-effective for the project sponsors.

The definition of the project universe was another important dimension of project design. Conceptualizations of the persons and activities to be included in the universe vary greatly among those using the term creative economy. For example, Richard Florida includes a vast array of occupations and endeavors in his definition of the term and features the technology sector as a major element of the creative economy. The CVI steps back from Florida's wide definitional scope and takes a more conservative stance that is grounded in a nonprofit arts sector perspective. From this perspective, the project sponsors considered traditional nonprofit arts organizations to be an important part--but only one part--of the creative economy. Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens. Also included were for-profit businesses directly involved in arts and activities such as music stores and bookstores were included. Those working in the creative economy in areas such as graphic design and architecture were also included.

The universe for the Index is one in which the nonprofit arts become part of a continuum of activities in the creative economy. This continuum includes amateurs engaged in the making of art, participating in the arts, and reading about art. It then includes the nonprofit arts in all its forms, and finally commercial arts activities such as occupations in professional design and the sales of musical instruments and music as well as books and records. This expanded scope of areas of endeavor represents a more encompassing creative economy perspective for the arts community. In constructing this universe, however, the researchers exercised discipline by stopping short of being overly inclusive by claiming all things that could possibly be considered creative. This study does not criticize those who make the wider claim as to the components of the creative economy; however, this study does not attempt such a reach.

Another parameter of the Index is that it was intended to measure the *economic* dimensions of arts and culture based on creativity in a community and does not pretend to provide an overall indicator of creativity. The possibility exists that a community may have a relatively low Index score yet be highly creative. This Index limits its measure of creativity to the arts and culture-based economic manifestations of creativity related to the arts and culture and to the immediate support mechanisms for such economic creativity, such as the number of art teachers.

To be useful, an index must have validity on its face in the eyes of research experts, the arts community, and the public. Though usually only a few experts know or care about the structure and dynamics of most commonly used indices such as the Consumer Price Index and the Dow Jones Industrial Average, there appears to be a broader interest in the composition of the CVI. Such interest appears rooted in a concern that the Index could become a version of listings such as the "places rated" or "10 best communities"



that clearly have winners and losers. Thus, in order to be credible, the Index needs to find agreement among leaders that the factors in it and the dynamics captured by it measure what is actually occurring. This work attempts to do that by transparently setting forth the method of the Index and by being responsive to the suggestions for change made during its development. Even though the CVI has been reviewed by a number of experts, the arts community and the public need to embrace it in order for it to serve as a useful tool in the long term.

#### **Limitations of the Research Method**

One minor limitation of the Index is that it relies on aggregated data from other sources and is not rooted in a stream of data collected through a customized data-collection tool. By relying on data streams from other endeavors, there will inevitably be some lost sensitivity to the capture of certain elements of the dynamics of the creative economy of a community. Such a possible lack of sensitivity, however, is offset by the fact that the data streams used in this work are far more robust than what the arts and culture field have historically developed on its own. In addition, the wide range of different indicators used to describe or represent creative activity helps guard against the excessive impact of any one variable may have in a given area. For example, if the indicators happen to under-count the amount of participation in creative activities in terms of ticket sales or organizational revenues for art events, the data and Index values for the number of jobs in those particular sectors can capture these levels of activity and help offset the limitation in the other variables. Issues of limitations related to this study are most likely to be related to the selection of factors and the analysis of their dynamics rather than to the actual data themselves.

#### **Unreported and Underground Activity**

Because of the inherent limitations of designing a study of broad scope and scale, an index may not capture all of the individuals working in the universe under study or all of the relevant transactions. The researchers have reviewed these possibilities and are comfortable that, although there will be limitations to the overall inclusiveness of the data, the structure of the Index model is such that compensations will be made that appropriately capture activities for an index. An example of this is an individual graphic designer who works at home on a part time basis and thus may not be counted in the occupation category. Although the person may not be counted in the occupation numbers, many of the economic dimensions of that individual will be captured in other ways. A designer purchases supplies, buys books, and possibly attends arts events. These aspects of the work of the designer, though not directly related to occupation, influence the volume of a variety of measures in the Index. In addition to the secondary and tertiary activities captured by the Index, the undercounting is presumed to have a negligible effect on the Index for another reason. There is no reason to believe that undercounted and underreported phenomena occur on a proportional basis in any greater density in some geographic areas than they do in others, and the researchers for this study have not found such variation. If, in the future, mechanisms such as the Internet begin to play a more important role in the creative economy (for example, in art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the Index would be adjusted. Indexes are regularly updated when such factors become significant enough to render prior formulae for calculation no longer viable.

Another element essential to understanding the treatment of underreporting is the fact that the Index numbers, although built on numbers rooted in data, are actually *indicators*

of activity, and not absolute measures of activity. For example, the number of set designers in an area is meant to indicate the relationship of the number of stage set designers to the overall size of the economy and population being examined and how this number compares with other communities. It is not meant to be a census or an absolute number.

### **Index Data Streams**

The CVI draws data from four major sources: the Bureau of Labor Statistics, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas. Following are brief summaries of each:

- The Bureau of Labor Statistics of the U.S. Department of Labor oversees a nationwide system that collects and analyzes data related to employment and is locally administered by employment specialists within state government. Utah's Department of Employment Security collects these data in accordance with the Bureau's national standards and guidelines. Part of that effort is the identification of occupations and estimates of employment in each occupation. The numbers of employees reported out by occupation are the result of computations using data based on confidential surveys of employers and employed workers, existing data sets, data reflecting nonprofit employment, and data considering home workers. The result is a scientific estimate of current employment by occupation and not an absolute census number. The estimates are regularly updated based on current estimates of industry employment produced by the state employment security department in cooperation with the Bureau of Labor Statistics, together with estimates of the proportion of industry employment in each specific occupational category. While the quarterly industry employment series is based on employer surveys, information on the occupations within industries is based on a survey of employed workers conducted every 3 years. The annual occupational estimates are made using mid-year (2<sup>nd</sup> quarter) industry-employment data together with the latest available data on what proportion of industry jobs are attributed to each specific occupation. The data provided by the Bureau of Labor Statistics are reported by Workforce Development Area (WDA). These areas are geographic regions within each state that have been segmented to provide an area of focus and concentration for programs designed to address employment development.
- The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form thus limiting the level of data available.
- Claritas is a leading national private data provider of business and consumer information for firms engaged in consumer and business-to-business marketing. The organization has roots in the scientific community and features work in the area of

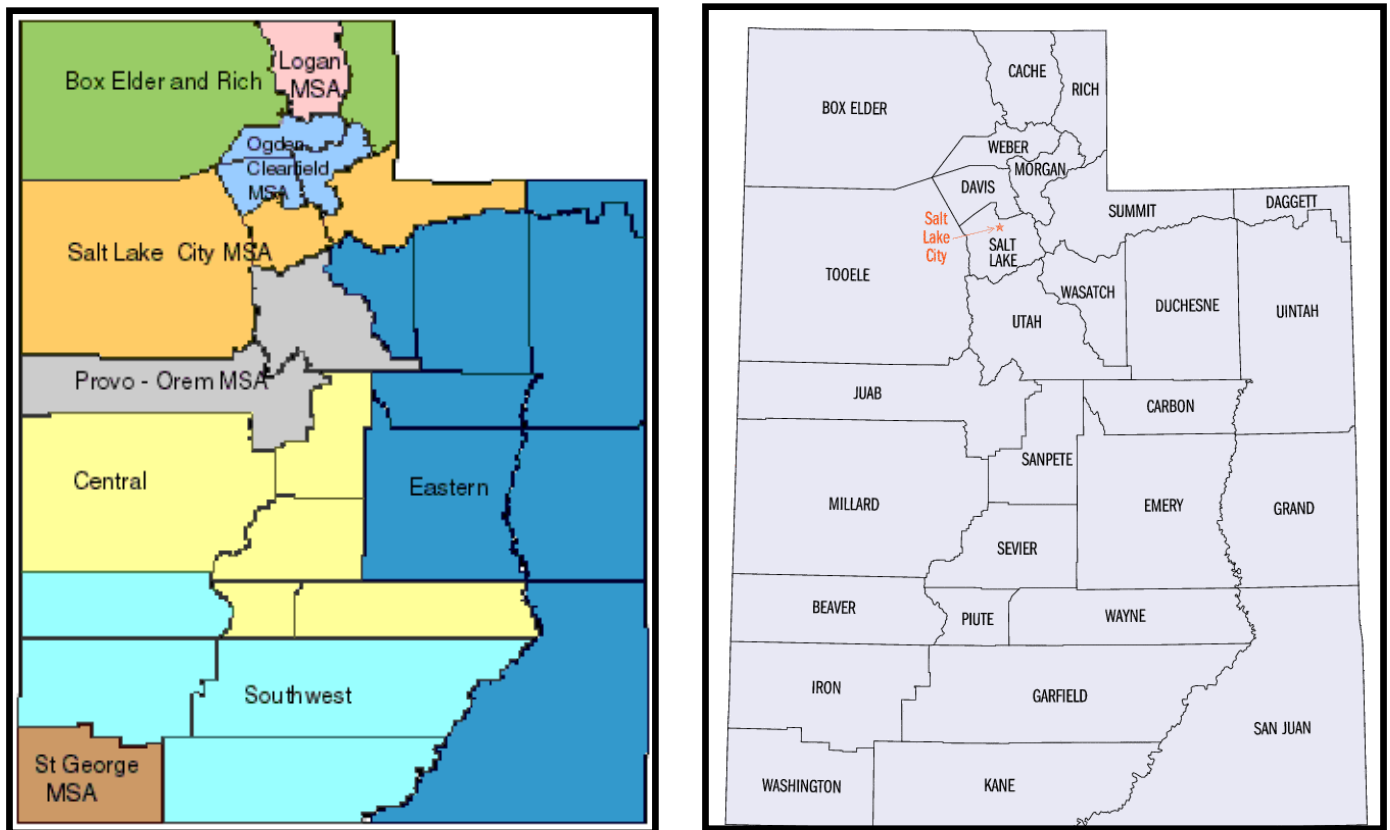
geodemography. It has access to the most comprehensive and accurate database of demographics, consumer spending, and current business revenues available on a national basis, and all of their data are available at virtually any geographic level down to the Census block. It utilizes government data from US Census, and the national Consumer Expenditure Survey and business data from InfoUSA (one of the two largest business databases, together with Dunn & Bradstreet). Claritas makes adjustments to the government and business data using a variety of regularly updated private and public sector databases to provide accurate annual estimates for individual areas.

**Workforce Development Areas**

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. Their boundaries coincide with county or multi-county borders. Although constructed on a county/multi-county basis, the WDA occupation statistics can be further broken down into much smaller geographic regions. The data can also be aggregated to encompass larger sub-state regions or an entire state.

The Utah Employment Security Department system of Workforce Development Areas (or "WDAs") was selected as an efficient means of accessing existing and annually updated data. There are nine WDAs in Utah at the level of a single county or cluster of counties. This system of classification is administered in a consistent way nationwide (through contracts with the Bureau of Labor Statistics) and allows for national comparisons.

**Figure # 1**  
**Geographic Boundaries of Utah State Workforce Areas & Counties**



Source: Census Finder, [www.censusfinder.com/images/maputsmall.gif](http://www.censusfinder.com/images/maputsmall.gif), 2006; Utah Department of Workforce Services, 2006

**Table # 1**  
**Utah State Workforce Development Areas (WDA)**

<b>Work Force Development Areas</b>	<b>Counties Included</b>
Box Elder and Rich WDA	Box Elder, Rich
Cache County WDA	Logan
Central WDA	Millard, Sanpete, Sevier, Piute, Wayne
Eastern WDA	Daggett, Wasatch, Duchesne, Uintah, Carbon, Emery, Grand, San Juan
Ogden-Clearfield WDA	Weber, Davis, Morgan
Provo-Orem WDA	Utah, Juab
St. George WDA	Washington
Salt Lake WDA	Tooele, Salt Lake, Summit
Southwest WDA	Beaver, Iron, Garfield, Kane

Source: Utah Department of Workforce Services, 2007

### **Weighting Considerations**

The Index has two major components, referred to here as sub-indexes. Each of these two sub-indexes has been weighted. Sixty percent of the weight has been allocated to the “Community Participation Sub-Index” which contains seven community participation indicators. A forty percent weighting has been assigned to the “Occupational Sub Index.” The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and arts-related jobs within the economy. While this is not a completely market-driven model due to the somewhat independent roles of state government and national foundations, it can be argued that employment is more of a dependent variable in the equation as it is affected and largely determined by changes in participation levels (the independent variable).

Weighting the occupational sub-index lower than 40% did not seem appropriate given the richness of the available data on the various types of arts jobs and their ability to help describe the art-related activities taking place within an area. The reasoning was that in places where the participation variables are lacking in detail or in their ability to fully describe the realities of local art and creative vitality, the employment data can help to fill in the gaps by testifying to the overall health of the arts as a local industry as well as the health of its major components such as music, visual arts, and creative design work. The Creative Vitality Index therefore does not attempt to include only completely independent factors but allows some degree of double counting of interrelated influences with the goal of seeking the most inclusive and representative overall picture of art, cultural and creative vitality within a given community.

- **The Community Arts Participation Sub-Index (60% of Total Weight)**

The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but also will tend to support a social and cultural environment that is more conducive to

producing and enjoying art and related creative activities. Those geographic areas that score higher on this Index can be said to have a stronger demand for art and, by implication, a stronger potential base of public support for the arts in all their forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

Income for nonprofit arts organizations<sup>1</sup> is generated from both charitable and non-charitable sources. When examined on a per-capita basis, it serves as a measurement of the level of community participation statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the incomes of local arts organizations against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater, the area is interpreted as having a level of arts-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per-person basis. The non-profit arts organization data were supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO), which collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses, assets, and gross income.

The UDAO was developed in 1998 and only includes revenue information in terms of gross income for this time period. In order to get a more recent view of art-organization revenue, it was necessary to combine the UDAO and NCCS 2004 Core PC data. 2004 Core PC data is the most recent information available from NCCS at the time of this study and generally reflects non-profit income from calendar year 2004. While the UDAO draws on sources outside of the IRS form 990, the 2004 Core PC data only reflects filers of the 990 form. Through matching the data by employment identification numbers, WESTAF was able to get an updated view of both arts organization type and revenues.

- **The Occupational Sub-Index of the Arts (40% of Total Weight)**

The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines 22 primary and 8 secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values are determined by dividing the aggregate of the local arts occupations against the population of the local area. This value is then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0, the area is interpreted as having a higher than average level of art, cultural or creative activity based strictly on the number of art-related jobs per person that is supported within each community. In those instances where the local index is less than 1.00, the area is seen as having a somewhat lower level of activity.

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<sup>1</sup> Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003

### Indexing to the Nation as a Whole

The Creative Vitality Index is capable of making comparisons between each individual area and the nation as a whole for each indicator. Rather than ranking areas within the state relative to each other, with the state itself serving as the benchmark or standard, the decision to make national comparisons with each area allowed Washington state as a single entity to be evaluated and tracked each year to measure and monitor progress in meeting goals and targets on a statewide basis. This method also allows ease of comparison with other states and cities across the country.

### Per-Capita Calculations

Per-capita calculations were made using the latest available population estimates from The United State Census Bureau. 2006 Population estimates were taken from the State and County Quick Facts section of census.gov, available at <http://quickfacts.census.gov/qfd/states/49000.html>. These estimates reflect the most recent population estimates available from the census bureau and were used for both national and county estimates for purposes of consistency in calculating per capita figures at regional and national levels.

Table # 2

### Population Estimates WDA

Utah Workforce Area	Population
Box Elder and Rich WDA	49,237
Cache County WDA	98,662
Central WDA	60,117
Eastern WDA	118,289
Ogden-Clearfield WDA	497,640
Provo-Orem WDA	474,180
St. George WDA	126,312
Salt Lake WDA	1,067,722
Southwest WDA	57,904
<b>TOTAL</b>	<b>2,550,063</b>

Source: US Census Bureau, 2006 Population Estimates

## The Community Arts Participation Index

The *Community Arts Participation Index* measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but will also tend to

support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art, and by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

This index is comprised of the following components:

- Non-profit arts organization income (10%)
- Non-profit “arts-active” organization income (10%)
- Per capita bookstore and record store sales (8%)
- Per capita music store sales of instruments and equipment (8%)
- Per capita photography store sales (8%)
- Motion picture theater attendance (8%)
- Museum and art gallery revenues (8%)

#### **Non-Profit Arts Organization Income<sup>2</sup>**

Non-profit arts organization income is generated from both charitable and non-charitable sources. When examined on a per capita basis it serves as a measurement of the level of community participation levels statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the local arts organization incomes against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater the area is interpreted as having a level of art-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per person basis. The major categories of income are explained below:

- Special Events Income includes receipts from ticket sales for fundraising events such as dinners, payments received in connection with fundraising activities, etc.
- Contributions, Gifts and Grants includes income from public foundations, individuals and corporations.
- Investment Income is income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- Program Services and Contracts are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- Dues, Net sales and Other Income includes membership dues and gains on the sale of assets.

#### **Per-Capita Calculations**

Per-capita calculations were made using the latest available population estimates from The United State Census Bureau. 2005 Population estimates were taken from the State and County Quick Facts section of census.gov, available at

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<sup>2</sup> Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources



<http://quickfacts.census.gov/qfd/states/49000.html>. These estimates reflect the most recent population estimates available from the census bureau and were used for both national and county estimates for purposes of consistency in calculating per capita figures at regional and national levels.

The non-profit arts organization data was supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO). The UDAO collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses and assets as well as gross income.

The UDAO database can be divided into two major categories: Core Arts Organizations and Non-Core Arts Organizations. Artistic endeavors are the primary mission of Core Arts Organizations. Examples of Core Arts Organizations are performing groups, art museums, art studios, etc. Non-Core Arts Organizations are non-arts organizations with a record of arts activity. Some examples are media groups, historical societies, festivals, etc.

### **Non-Profit Core Arts Organization Income in Utah<sup>3</sup>**

For the 2006 calendar year CVI, the Cache County WDA held the highest index value for nonprofit arts sector income with an index of 1.37. Last year, the Salt Lake WDA had the highest nonprofit arts sector income per capita and was only slightly behind the Cache County WDA in 2006. Also, the Salt Lake WDA non-profit core arts organizations index actually increased from 1.29 to 1.35 and per capita revenue increased from \$41.91 to \$54.02. This increase was greater than national nonprofit arts organization revenue which increased from \$32.41 to \$39.91 from 2005 to 2006. The overall Utah State index was 0.73, with a per capita income level of \$29.22. Arts organization revenue per capita for the State of Utah increased at nearly the same rate as the nation as a whole.

**Table # 3**  
**Utah Core Arts Organizations: Sources of Revenue**

<b>WDA</b>	<b>Program Revenues</b>	<b>Dues</b>	<b>Investment Income</b>	<b>Special Events</b>	<b>Contributions, Gifts and Grants</b>	<b>Total Revenues</b>
Box Elder and Rich WDA	\$0	\$0	\$325	\$0	\$112,601	\$149,362
Cache County WDA	\$1,437,650	\$8,034	\$49,321	\$15,661	\$3,762,768	\$5,388,494
Central WDA	\$7,105	\$990	\$5	\$17,038	\$13,495	\$33,182
Eastern WDA	\$257,381	\$15,307	\$4,026	\$179,404	\$491,928	\$764,010
Ogden-Clearfield WDA	\$683,257	\$56,495	\$79,133	\$364,020	\$931,068	\$2,115,708
Provo-Orem WDA	\$286,275	\$163,261	\$18,778	\$74,811	\$1,673,118	\$2,519,575
Salt Lake WDA	\$18,093,142	\$431,947	\$2,273,796	\$479,759	\$34,376,787	\$57,677,122
St. George WDA	\$4,145,477	\$14,664	\$3,247	\$0	\$1,545,324	\$5,712,656
Southwest WDA	\$50,200	\$42,410	\$1,328	\$0	\$62,709	\$156,876
<b>UT State Total</b>	<b>\$24,960,487</b>	<b>\$733,108</b>	<b>\$2,429,959</b>	<b>\$1,130,693</b>	<b>\$42,969,798</b>	<b>\$74,516,985</b>

<sup>3</sup> Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2005

**Table # 4**  
**Utah Core Arts Organizations Revenue Per Capita and Index**

Utah Workforce Area	Total Revenues	Per Capital	Index
Box Elder and Rich WDA	\$149,362	\$3.03	0.08
Cache County WDA	\$5,388,494	\$54.62	1.37
Central WDA	\$33,182	\$0.55	0.01
Eastern WDA	\$764,010	\$6.46	0.16
Ogden-Clearfield WDA	\$2,115,708	\$4.25	0.11
Provo-Orem WDA	\$2,519,575	\$5.31	0.13
St. George WDA	\$5,712,656	\$45.23	1.13
Salt Lake WDA	\$57,677,122	\$54.02	1.35
Southwest WDA	\$156,876	\$2.71	0.07
<b>TOTAL</b>	<b>\$74,516,985</b>	<b>\$29.22</b>	<b>0.73</b>

Source: Urban Institute, 2005 Core PC Data

#### **Non-Profit Non-Core Arts-Active Organization Income<sup>4</sup>**

Utah again showed low levels of revenue for non-core arts organizations, with per capita revenue rates at roughly one-third of national rates. This year the index was measured slightly differently to more accurately reflect arts related nonprofits and taking out factors such as donations to private schools and Universities, which were previously skewing the data. Since these factors were taken out of both the national and local data, the index remains consistent and local data appears to be more intuitive. This year the Salt Lake WDA held the highest index at 0.57. The Utah State index as a whole fell slightly from 0.33 to 0.38. Also this year, both the Southwest WDA and the Box Elder and Rich WDA reported non-core arts revenues occurring in their regions, after none were reported in the prior year.

**Table # 5**  
**Utah Non-Core Arts Organizations: Sources of Revenue**

WDA	Program Revenues	Dues	Investment Income	Special Events	Contributions, Gifts and Grants	Total Revenues
Box Elder and Rich WDA	\$17,412	\$0	\$525	\$0	\$158,736	\$134,919
Cache County WDA	\$422,477	\$17,647	\$1,156	\$0	\$1,200,981	\$1,668,745
Central WDA	\$6,360	\$16,560	\$4,058	\$13,459	\$405,384	\$459,294
Eastern WDA	\$774,046	\$7,095	\$7,101	\$1,345	\$411,698	\$1,526,844
Ogden-Clearfield WDA	\$717,372	\$0	\$77,944	\$429,698	\$1,347,241	\$2,299,594
Provo-Orem WDA	\$219,517	\$114,134	\$54,221	\$1,846,648	\$1,985,260	\$2,322,631
St. George WDA	\$6,482	\$1,725	\$16,621	\$0	\$258,114	\$287,805
Salt Lake WDA	\$5,806,844	\$350,467	\$241,742	\$1,597,578	\$14,301,369	\$21,917,085
Southwest WDA	\$29,705	\$0	\$0	\$50,428	\$85,652	\$79,402
<b>UT State Total</b>	<b>\$8,000,215</b>	<b>\$507,628</b>	<b>\$403,368</b>	<b>\$3,939,156</b>	<b>\$20,154,4355</b>	<b>\$30,696,319*</b>

*\*When compared to the previous CVI year, this total represents large decrease. The decrease is related to a change in what is included in this category which resulted in a reduction in categories. This refinement has been taken into consideration in the computation of the overall CVI index values.*

<sup>4</sup> Source: Urban Institute, National Center for Charitable Giving, 501 (c) 3 Arts Organizations Revenue Sources, 2004

**Table# 6**  
**Utah Non-Core Arts Organizations Revenue Per Capita**

<b>Utah Workforce Area</b>	<b>Total Revenues</b>	<b>Per Capita</b>	<b>Index</b>
Box Elder and Rich WDA	\$134,919	\$2.74	0.08
Cache County WDA	\$1,668,745	\$16.91	0.47
Central WDA	\$459,294	\$7.64	0.21*
Eastern WDA	\$1,526,844	\$12.91	0.36
Ogden-Clearfield WDA	\$2,299,594	\$4.62	0.13
Provo-Orem WDA	\$2,322,631	\$4.90	0.14
St. George WDA	\$287,805	\$2.28	0.06*
Salt Lake WDA	\$21,917,085	\$20.53	0.57*
Southwest WDA	\$79,402	\$1.37	0.04
<b>TOTAL</b>	<b>\$30,696,319</b>	<b>\$12.04</b>	<b>0.33</b>

Source: Urban Institute, 2005 Core PC Data

*\*When compared to the previous CVI year, this total represents a large decrease. The decrease is related to a change in what is included in this category which resulted in a reduction in categories. This refinement has been taken into consideration in the computation of the overall CVI index values.*

**Table # 7**  
**Core Arts Index vs. Non-Core Index**

<b>Utah Workforce Area</b>	<b>Core Arts Index 05</b>	<b>Core Arts Index 06</b>	<b>Non-Core Index 05</b>	<b>Non-Core Index 06</b>
Box Elder and Rich WDA	0.11	0.08	0	0.08
Cache County WDA	1.08	1.37	0.21	0.47
Central WDA	0.02	0.01	1.03	0.21
Eastern WDA	0.17	0.16	0.15	0.36
Ogden-Clearfield WDA	0.21	0.11	0.04	0.13
Provo-Orem WDA	0.01	0.13	0.01	0.14
St. George WDA	0.14	1.13	0.49	0.06
Salt Lake WDA	1.29	1.35	0.74	0.57
Southwest WDA	0.07	0.07	0	0.04
<b>Utah State</b>	<b>0.74</b>	<b>0.73</b>	<b>0.38</b>	<b>0.33</b>

Source: WESTAF, 2007

Table #7 shows a slightly negative swing in arts organization revenues for Utah between 2005 and 2006, though both the Cache County and Salt Lake WDA data reflects strong increases in core arts organization revenue in these regions.

### **Per Capita Bookstore Sales<sup>5</sup>**

<sup>5</sup> Source: U.S. Estimate by Claritas Inc., Business Summary data using the InfoUSA database of 14 million U.S. business establishments

Per capita bookstore sales are measurements of the local purchases at bookstores and record/CD stores as compared to the purchases of books and pre-recorded music on a nationwide basis. Record stores and bookstores were combined since they both share the same parent industrial classification (NAICS code 4512) and larger bookstores generally include a department of pre-recorded music. The Cache County WDA showed an extremely high index for book and record store sales at 2.84 and \$231 per capita sales, though this was down from the prior year. The Central WDA showed impressive gains in their index from 1.02 to 1.82. The Salt Lake WDAs also had very high index of 1.20 and the state as a whole had an index of 0.96.

**Table # 8**  
**Utah State: Per Capita Book and Record Store Sales**

<b>Utah Workforce Area</b>	<b>Book &amp; Record Store Sales</b>	<b>Per Capita</b>	<b>Index 05</b>	<b>Index 06</b>
Box Elder and Rich WDA	\$1,500,000	\$30	0.21	0.37
Cache County WDA	\$22,800,000	\$231	3.06	2.84
Central WDA	\$5,000,000	\$83	1.82	1.02
Eastern WDA	\$7,600,000	\$64	0.86	0.79
Ogden-Clearfield WDA	\$29,600,000	\$59	0.63	0.73
Provo-Orem WDA	\$28,400,000	\$60	0.75	0.74
St. George WDA	\$5,400,000	\$43	0.64	0.52
Salt Lake WDA	\$94,100,000	\$88	1.20	1.08
Southwest WDA	\$4,000,000	\$69	0.91	0.85
Utah State	\$198,400,000	\$78	1.03	0.96
<b>Nation</b>	<b>\$24,391,300,000</b>	<b>\$81</b>	<b>1.00</b>	<b>1.00</b>

#### **Per Capita Music Store Sales<sup>6</sup>**

Per capita music store sales are a measurement of local musical instrument and supply purchases as compared to the purchases of musical instruments and supplies on a nationwide basis. St. George and Salt Lake WDAs had high spending per person at musical instrument stores with indexes of 1.08 and 1.25 respectively. The largest gain in music store sales came from the southwest WDA. Utah as a whole also showed an index of .95.

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<sup>6</sup> Source: Claritas Inc.

**Table # 9**  
**Per Capita Music Store Sales**

<b>Utah Workforce Area</b>	<b>Music Store Sales</b>	<b>Per Capita</b>	<b>Index 05</b>	<b>Index 06</b>
Box Elder and Rich WDA	\$300,000	\$6	0.18	0.00
Cache County WDA	\$1,500,000	\$15	0.45	0.46
Central WDA	\$600,000	\$10	0.30	0.30
Eastern WDA	\$2,500,000	\$21	0.63	0.65
Ogden-Clearfield WDA	\$9,300,000	\$19	0.55	0.80
Provo-Orem WDA	\$16,000,000	\$34	0.98	0.98
St. George WDA	\$4,600,000	\$36	1.08	1.22
Salt Lake WDA	\$45,000,000	\$42	1.25	1.42
Southwest WDA	\$2,200,000	\$38	1.13	0.60
Utah State	\$82,000,000	\$32	0.95	1.06
<b>Nation</b>	<b>\$10,092,000,000</b>	<b>\$34</b>	<b>1.00</b>	<b>1.00</b>

**Per Capita Photography Store Sales<sup>7</sup>**

Per capita photography store sales are a measurement of local photography and camera supply store purchases as compared to the purchases of photography supplies on a nationwide basis. Both the Salt Lake and Ogden-Clearfield WDAs showed indexes over 1. Overall, data in this category was very consistent, showing Utah spends \$12 at photography stores per capita compared to \$15 for the nation as a whole.

**Table # 10**  
**Per Capita Photography Store Sales**

<b>Utah Workforce Area</b>	<b>Photography Store Sales</b>	<b>Per Capita</b>	<b>Index 05</b>	<b>Index 06</b>
Box Elder and Rich WDA	\$0	\$0	0.00	0.00
Cache County WDA	\$600,000	\$6	0.00	0.40
Central WDA	\$0	\$0	0.00	0.00
Eastern WDA	\$1,000,000	\$8	0.58	0.56
Ogden-Clearfield WDA	\$7,800,000	\$16	1.05	1.03
Provo-Orem WDA	\$3,600,000	\$8	0.50	0.50
St. George WDA	\$1,200,000	\$10	0.23	0.62
Salt Lake WDA	\$17,400,000	\$16	1.07	1.07
Southwest WDA	\$0	\$0	0.49	0.00
Utah State	\$31,600,000	\$12	0.79	0.81
<b>Nation</b>	<b>\$4,557,100,000</b>	<b>\$15</b>	<b>1.00</b>	<b>1.00</b>

Source: Claritas

<sup>7</sup> Source: Claritas Inc., Business Summary using InfoUSA

### Motion Picture Theater Sales<sup>8</sup>

Motion picture theater sales is a measure of revenues coming from reported theaters for ticket sales and concessions. Again in 2006, Utah scored very high in this category. Nearly all WDAs show indexes above 1. The Central WDA had the highest index with motion picture theater sales at \$43 per person for 2006 and a per capita rate four times as large as the nations.

Table # 11

#### Utah State: Motion Picture Theater Sales

Utah Workforce Area	Motion Picture Theatre Sales	Per Capita	Index 05	Index 06
Box Elder and Rich WDA	\$400,000	\$8	1.50	0.75
Cache County WDA	\$1,600,000	\$16	1.20	1.50
Central WDA	\$2,600,000	\$43	3.35	4.01
Eastern WDA	\$3,400,000	\$29	3.22	2.66
Ogden-Clearfield WDA	\$6,000,000	\$12	0.89	1.12
Provo-Orem WDA	\$9,000,000	\$19	1.30	1.76
St. George WDA	\$2,100,000	\$17	1.98	1.54
Salt Lake WDA	\$18,800,000	\$18	3.04	1.63
Southwest WDA	\$500,000	\$9	1.48	0.80
Utah State	\$44,400,000	\$17	2.12	1.61
<b>Nation</b>	<b>\$3,230,300,000</b>	<b>\$11</b>	<b>1.00</b>	<b>1.00</b>

Source: Claritas, Inc

### Per Capita Museum and Art Gallery Revenues<sup>9</sup>

Per capita museum and art gallery revenues are a measurement of participation in the purchasing of tickets by local visitors as well as sales of art-related products, as compared to per capita revenues on a nationwide basis. Sales figures in this category showed a high level of variation from 2005 to 2006. When comparing CVI studies from different states, Museum and Art Gallery sales along with Motion Picture Attendance tend to have the highest levels of volatility.

Table # 12

#### Utah State: Per Capita Museum and Art Gallery Sales

Utah Workforce Area	Museum and Art Gallery Sales	Per Capita	Index 05	Index 06
Box Elder and Rich WDA	\$1,000,000	\$20	1.32	1.29
Cache County WDA	\$700,000	\$7	3.86	0.45
Central WDA	\$400,000	\$7	0.43	0.42
Eastern WDA	\$1,600,000	\$14	1.00	0.86
Ogden-Clearfield WDA	\$3,300,000	\$7	0.38	0.42
Provo-Orem WDA	\$2,700,000	\$6	0.40	0.36
St. George WDA	\$1,800,000	\$14	0.92	0.90
Salt Lake WDA	\$12,100,000	\$11	0.69	0.72
Southwest WDA	\$1,900,000	\$33	0.58	2.08
Utah State	\$25,500,000	\$10	0.73	0.63
<b>Nation</b>	<b>\$4,731,200,000</b>	<b>\$16</b>	<b>1.00</b>	<b>1.00</b>

<sup>8</sup> Source: Claritas Inc. Business Summary using InfoUSA

<sup>9</sup> Source: Claritas Inc.

## **The Occupational Index of the Arts<sup>10</sup>**

The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines twenty-six primary and fourteen secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values were determined by dividing the aggregate of the local arts occupations against the population of the local area. This value was then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0 the area is interpreted as having a higher-than-average level of art, cultural or creative activity - based strictly on the number of arts-related jobs per person that is supported within each community. In those instances where the local index is less than 1.00 the area is seen as having a somewhat lower level of activity.

Tables 13 and 14 show the number of jobs within each occupational code as reported by the Utah Department of Workforce services for 2006. Table 15 shows the number of occupations qualified as both primary and secondary for each WDA along with the 2006 index for each WDA.

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<sup>10</sup>

Source: Utah Department of Workforce Services

**Table # 13**  
**Utah State: Primary Occupations in the Creative Economy**  
 Source: Utah Department of Workforce Services, 2005 Estimates

<b>PRIMARY OCCUPATIONS</b>	<b>2006 Estimates</b>
Architects, Except Landscape and Naval	940
Art Directors	170
Choreographers	440
Commercial and Industrial Designers	240
Dancers	290
Designers, All Other	30
Editors	720
English Language and Literature Teachers, Postsecondary	140
Fine Artists, Including Painters, Sculptors, and Illustrators	100
Floral Designers	730
Graphic Designers	2060
Interior Designers	640
Landscape Architects	90
Multi-Media Artists and Animators	340
Photographers	560
Producers and Directors	400
Radio and Television Announcers	240
Set and Exhibit Designers	70
Technical Writers	610
Writers and Authors	190
<b>TOTAL PRIMARY OCCUPATIONS</b>	<b>9000</b>



**Table # 14**  
**Utah State: Secondary Occupations in the Creative Economy**

<b>SECONDARY OCCUPATIONS</b>	<b>2006 Estimates</b>
Advertising and Promotions Managers	210
Agents and Business Managers of Artists, Performers, and Athletes	20
Audio and Video Equipment Technicians	1080
Broadcast Technicians	200
Camera Operators, Television, Video, and Motion Picture	110
Film and Video Editors	80
Librarians	900
Public Relations Managers	150
Public Relations Specialists	1440
Sound Engineering Technicians	50
<b>TOTAL SECONDARY OCCUPATIONS</b>	<b>4240</b>

Source: Utah Department of Workforce Services, Bureau of Labor Statistics, 2006 Estimates

**Table # 15**  
**Primary and Secondary Occupations by WDA**

<b>Work Force Development Areas</b>	<b>Primary</b>	<b>Secondary</b>	<b>Total</b>	<b>Index</b>
Box Elder and Rich	20	0	20	0.07
Cache County	190	110	300	0.50
Central	0	20	20	0.05
Eastern	50	40	90	0.13
Ogden-Clearfield	900	310	1210	0.40
Provo-Orem	1180	490	1670	0.58
St. George	0	70	70	0.09
Salt Lake City	6660	3190	9850	1.52
Southwest	0	10	10	0.03
<b>TOTAL</b>	<b>9000</b>	<b>4240</b>	<b>13240</b>	<b>0.86</b>

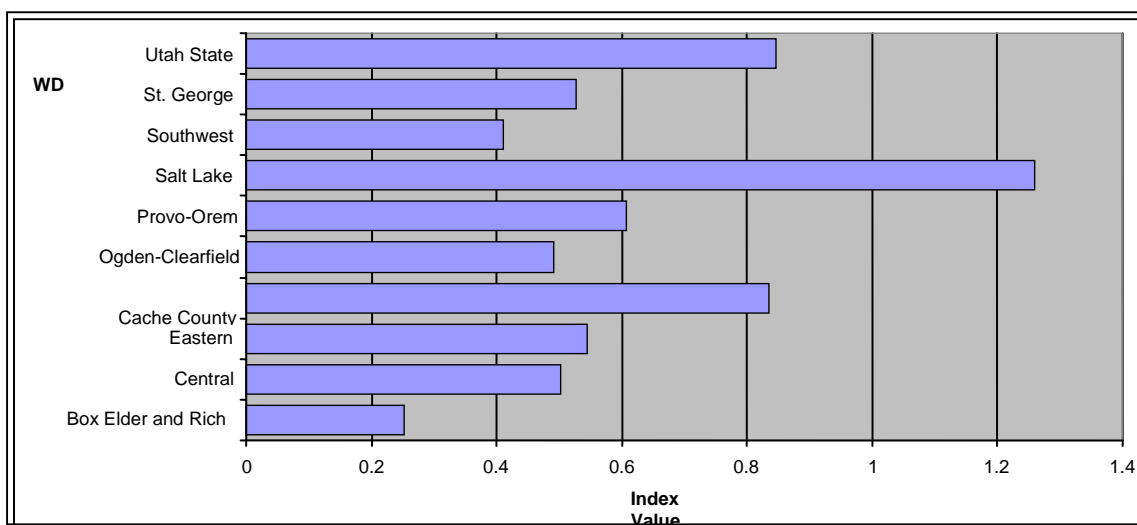
Source: Utah Department of Workforce Services, Bureau of Labor Statistics, 2006 Estimates

The highest amount of arts related occupations in Utah come from the Salt Lake City, Provo-Orem and Ogden-Clearfield WDAs, with a large advantage coming from Salt Lake. While the Logan WDA has a relatively low amount of total occupations, it does have the third highest index in the state for this category, meaning there is a concentration of arts related occupations in this region of Utah. Overall, the 2006 employment by occupation estimates indicate that there are 13,240 primary and secondary arts jobs in Utah.

## The Creative Vitality Index

The overall Creative Vitality Index is a composite of the *Community Arts Participation Index* and the *Occupational Index of the Arts*. The Utah State Creative Vitality Index for the 2006 calendar year was 0.85, a significant increase over last year's index of 0.79. The Salt Lake WDA again had the next highest regional index, and showed a large index gain from 1.16 to 1.26. The Cache County WDA also had a relatively high index value 0.88 and significant gains were shown in the Provo-Orem and Ogden-Clearfield WDAs.

**Figure # 2**  
**The Creative Vitality Index for Utah State**  
**by Workforce Development Area**



Source: WESTAF, 2007

**Table # 16**  
**The Creative Vitality Index for Utah State**  
**by Workforce Development Area**

Workforce Area	TOTAL CVI 05	TOTAL CVI 06
Box Elder and Rich	0.25	0.25
Cache County	0.88	0.84
Central	0.58	0.50
Eastern	0.58	0.54
Ogden-Clearfield	0.44	0.49
Provo-Orem	0.51	0.61
St. George	0.55	0.53
Salt Lake	1.16	1.26
Southwest	0.33	0.41
<b>Utah State</b>	<b>0.79</b>	<b>0.85</b>

Source: WESTAF, 2007

## Appendix A: Standard Occupational Arts Categories<sup>11</sup>

### Primary Occupations

#### 27-1021 Commercial and Industrial Designers

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Develop and design manufactured products, such as cars, home appliances, and children's toys. Combine artistic talent with research on product use, marketing, and materials to create the most functional and appealing product design.

#### 27-1022 Fashion Designers

---

Design clothing and accessories. Create original garments or design garments that follow well established fashion trends. May develop the line of color and kinds of materials.

#### 27-1023 Floral Designers

---

Design, cut, and arrange live, dried, or artificial flowers and foliage.

#### 27-1024 Graphic Designers

---

Design or create graphics to meet a client's specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects.

#### 27-1025 Interior Designers

---

Plan, design, and furnish interiors of residential, commercial, or industrial buildings. Formulate design, which is practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or improving life style. May specialize in a particular field, style, or phase of interior design. Exclude "Merchandise Displayers and Window Trimmers" (27-1026).

#### 27-1027 Set and Exhibit Designers

---

Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

#### 17-1011 Architects, Except Landscape and Naval

---

Plan and design structures, such as private residences, office buildings, theaters, factories, and other structural property.

#### 17-1012 Landscape Architects

---

Plan and design land areas for such projects as parks and other recreational facilities, airports, highways, hospitals, schools, land subdivisions, and commercial, industrial, and residential sites.

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<sup>11</sup> Source: Bureau of Labor Statistics; Standard Occupational Categories (SOC) Definitions

**27-1011 Art Directors**


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Formulate design concepts and presentation approaches, and direct workers engaged in art work, layout design, and copy writing for visual communications media, such as magazines, books, newspapers, and packaging.

**27-3011 Radio and Television Announcers**


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Talk on radio or television. May interview guests, act as master of ceremonies, read news flashes, identify station by giving call letters, or announce song title and artist.

**27-1014 Multi-Media Artists and Animators**


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Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.

**27-1029 Designers, All Other**


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All designers not listed separately.

**27-3042 Technical Writers**


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Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work.

**27-3043 Writers and Authors**


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Originate and prepare written material, such as scripts, stories, advertisements, and other material. Exclude "Public Relations Specialists" (27-3031) and "Technical Writers" (27-3042).

**27-3041 Editors**


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Perform variety of editorial duties, such as laying out, indexing, and revising content of written materials, in preparation for final publication. Include technical editors.

**27-4021 Photographers**


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Photograph persons, subjects, merchandise, or other commercial products. May develop negatives and produce finished prints. Include scientific photographers, aerial photographers, and photojournalists.

Teachers

**25-1031 Architecture Teachers, Postsecondary**


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Teach courses in architecture and architectural design, such as architectural environmental design, interior architecture/design, and landscape architecture. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research

**25-1121 Art, Drama, and Music Teachers, Postsecondary**


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Teach courses in drama, music, and the arts including fine and applied art, such as painting and sculpture, or design and crafts. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

## **25-1123 English Language and Literature Teachers, Postsecondary**

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Teach courses in English language and literature, including linguistics and comparative literature. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

Artists and Art Workers

## **27-1013 Fine Artists including Painters, Sculptors, and Illustrators**

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Create original artwork using any of a wide variety of mediums and techniques, such as painting and sculpture.

## **27-2011 Actors**

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Play parts in stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

## **27-2012 Producers and Directors**

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Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of guests, set design, sound, special effects, and choreography.

## **27-2041 Music Directors and Composers**

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Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, choirs, and glee clubs. Include arrangers, composers, choral directors, and orchestrators.

## **27-2042 Musicians and Singers**

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Play one or more musical instruments or entertain by singing songs in recital, in accompaniment, or as a member of an orchestra, band, or other musical group. Musical performers may entertain on-stage, radio, TV, film, video, or record in studios. Exclude "Dancers" (27-2031).

## **27-2031 Dancers**

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Perform dances. May also sing or act.

## **27-2032 Choreographers**

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Create and teach dance. May direct and stage presentations.

## **Secondary Occupations**

### **11-2011 Advertising and Promotions Managers**

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Plan and direct advertising policies and programs or produce collateral materials, such as posters, contests, coupons, or give-aways, to create extra interest in the purchase of a product or service for a department, an entire organization, or on an account basis.

## **11-2031 Public Relations Managers**

Plan and direct public relations programs designed to create and maintain a favorable public image for employer or client; or if engaged in fundraising, plan and direct activities to solicit and maintain funds for special projects and nonprofit organizations.

## **25-4021 Librarians**

Administer libraries and perform related library services. Work in a variety of settings, including public libraries, schools, colleges and universities, museums, corporations, government agencies, law firms, non-profit organizations, and healthcare providers. Tasks may include selecting, acquiring, cataloguing, classifying, circulating, and maintaining library materials; and furnishing reference, bibliographical, and readers' advisory services. May perform in-depth, strategic research, and synthesize, analyze, edit, and filter information. May set up or work with databases and information systems to catalogue and access information.

## **27-3031 Public Relations Specialists**

Engage in promoting or creating good will for individuals, groups, or organizations by writing or selecting favorable publicity material and releasing it through various communications media. May prepare and arrange displays, and make speeches.

## **27-3099 Media and Communication Workers, All Other**

All media and communication workers not listed separately.

## **27-4011 Audio and Video Equipment Technicians**

Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude "Sound Engineering Technicians" (27-4014).

## **27-4012 Broadcast Technicians**

Set up, operate, and maintain the electronic equipment used to transmit radio and television programs. Control audio equipment to regulate volume level and quality of sound during radio and television broadcasts. Operate radio transmitter to broadcast radio and television programs.

## **27-4014 Sound Engineering Technicians**

Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

## **13-1011 Agents and Business Managers of Artists, Performers, and Athletes**

Represent and promote artists, performers, and athletes to prospective employers. May handle contract negotiation and other business matters for clients.

**27-4031 Camera Operators, Television, Video, and Motion Picture**

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Operate television, video, or motion picture camera to photograph images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

**27-4032 Film and Video Editors**

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Edit motion picture soundtracks, film, and video.

**21-2021 Directors, Religious Activities**

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Direct and coordinate activities of a denominational group to meet the religious needs of students. Plan, direct, or coordinate church school programs designed to promote religious education among church membership. May provide counseling and guidance relative to marital, health, financial, and religious problems.

**49-9063 Musical Instrument Repairers and Tuners**

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Repair percussion, stringed, reed, or wind instruments. May specialize in one area, such as piano tuning. Exclude "Electronic Home Entertainment Equipment Installers and Repairers" (49-2097) who repair electrical and electronic musical instruments.